



Ex Bibliotheca Vogriana
Gilberti Bagnani

Thomas Fisher Rare Book Library
October - December 1987

EX BIBLIOTHECA VOGRIANA

GILBERTI BAGNANI

An Exhibition of Books
From the Bequest of Gilbert Bagnani

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University of Toronto

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INTRODUCTION

Gilbert Bagnani's library, like his life, was rich and varied. The collection which filled the many shelves at "Vogrie", the house in the Ontario countryside that combined nineteenth-century Canadiana with a baroque Italian palazzo, reflected the many interests of his career as archaeologist, classical scholar and teacher, patron of the arts, and farmer. A major collection of art reference books occupied the shelves opposite a large assemblage of the works of English eighteenth-century writers. His working collection of editions of the Greek and Roman classics filled another corner of the huge room. In the centre of one wall stood an impressive double-fronted bookcase with glass doors which was filled with "rare books", a collection as eclectic and varied as the rest of the contents of the house, but with each work carefully chosen to reflect a particular interest, textual or aesthetic. It is from the contents of this bookcase that the examples exhibited have been chosen.

Gilbert Bagnani was born in Rome and educated in Italy and England. He joined the Italian School of Classical Studies in Athens and, after his marriage to Stewart Houston of Toronto in 1929, served for seven seasons with the Royal Italian Archaeological Mission in Egypt. There the Bagnanis excavated large quantities of papyri including extensive texts of Callimachus and, to their delight, several hundred mummified crocodiles. In 1937 they moved to a farm near Port Hope and began raising Hereford cattle; then in 1945 Gilbert Bagnani was asked to fill, temporarily, a vacancy in the Department of Classics at University College in the University of Toronto, and stayed in that position for twenty years. After retirement from the University of Toronto in 1965 he went on to teach for another decade at Trent University, retiring for the last time in 1975. He died on February 10th, 1985.

Gilbert Bagnani had a particular fondness for the writings of Petronius and in 1954 published a book on him entitled, Arbiter of elegance. In 1960 he presented to the University Library a virtually complete collection of the editions of the Satiricon, which became one of the cornerstones of the recently established Department of Rare Books and Special Collections. Thus the Library has had a Bagnani Collection for the past twenty-five years. It is particularly honoured to receive another collection from the same source.

The books on display range in date from 1493 (a fine copy of the Nuremberg Chronicle of which Professor Bagnani was particularly proud) to the mid nineteenth century. They were collected over a period of at least sixty years (the 1582 Guicciardini is signed "G. Bagnani 1919") and certain themes emerge as special strengths of the collection.

The city of Rome, to which the Bagnanis returned regularly, provided the inspiration for many of the most beautifully illustrated books of the seventeenth and eighteenth centuries and a case has been devoted to its baroque period, displaying the engravings of Roman buildings that adorn the books by Costaguti, de Rossi, and Fontana. Special occasions, such as funerals and diplomatic visits, provided the impetus for splendid illustrations, and the four Roman books from the seventeenth and eighteenth centuries in Case Five capture something of the elaborate ceremonies as well as the glories of the city.

Professor Bagnani's professional interest in archaeology is magnificently illustrated in Cases Three and Four by the large, elaborate etchings and engravings of the ruins of Palmyra and the Palace of the Emperor Diocletian at Spalato. These books, and others in the collection, also emphasize his interest in eighteenth-century England where the depictions of ancient buildings had a direct architectural influence.

Many of the books exhibited are large and magnificent but two of the rarest and most interesting are the small mid seventeenth-century books on engraving and etching techniques by Abraham Bosse, displayed in Case Six. The arts in all their manifestations held a particular fascination for Professor Bagnani and provide one of the unifying threads throughout the whole collection.

Gilbert Bagnani would have been quite comfortable in the society of an eighteenth-century English classicist and a significant part of his Library was devoted to the literature and art of the period. A 1726 English edition of Alberti's Architecture in Case Seven neatly links Italy and England and provides a context for Horace Walpole and his house at Strawberry Hill. Walpole and the Strawberry Hill Press held a special appeal, and Gilbert Bagnani's copy of the Anecdotes of painting has been sumptuously bound by Hardy-Mennil for the Prince of Essling. Editions of the poetry of Gay and Prior continue the theme of eighteenth-century classicism, while Bentley's startling Designs for Gray's Six poems combine pictorial art and literature as

envisaged by Horace Walpole, who arranged for their publication.

The "Grand Tour", through which so many Italian artistic and literary influences reached England (as well as a great many books, pictures and pieces of buildings) was another favourite area of collecting. A selection of the books describing the experience of travelling through Italy during the eighteenth century are displayed in the East Reading Room. Two cases in the West Reading room are devoted to Egypt and Pompeii and combine travel and archaeology.

The books collected by an individual present a selective view of the character of that person and, perhaps, reveal aspects of a persona not readily discernable from other facets of his life. This selection reveals something of a man of great and critical intellect, of eclectic and particular taste, of wide and ranging interests who had, above all, the divine bibliophilic spark. This man was a real collector, exercising his taste and judgement with every purchase, and this view is perfectly in keeping with everything else we know of his life and career. Professor Bagnani described Petronius as possessing "the scholar's learning and the courtier's ease", a compliment he might have graciously accepted himself.

The books from Gilbert Bagnani's bequest greatly enhance the collections of the Thomas Fisher Rare Book Library and thus the research resources of the University of Toronto. This institution has reason to be grateful for the enlightened connoisseurship of an extraordinary man.
Floreat Bibliophilia.

Richard Landon

CASE ONE: RENAISSANCE AND SIXTEENTH-CENTURY EUROPE

Hartmann Schedel. Liber chronicarum. Nuremberg: Anton Koberger, 12 July, 1493.

The remarkable volume known to us as the Nuremberg Chronicle is a history of the world and a description of its main cities from the Creation to 1493. It follows the medieval idea of the seven ages, the fifth ending just before the birth of Christ and the sixth occupying most of the book. The seventh age ushers in the end of the world with the Last Judgement. The work is a masterpiece of complex design and justly famed for its splendid woodcuts by Michael Wolgemut and his stepson, Wilhelm Pleydenwurff. A few of the drawings may even be by the young Albrecht Dürer, the most illustrious of Wolgemut's pupils. The one thousand, eight hundred and nine illustrations made from six hundred and forty-five wood blocks provide a wonderful look at medieval life and beliefs. Even the figures from the antediluvian period appear in fifteenth-century guise and the views of the various towns are graphically represented.

The author, or rather the compiler, was Hartmann Schedel, born in 1440. He studied medicine at Padua and, after taking his degree, settled in Nuremberg where he practised until his death in 1514. He was a bibliophile and his library included not only printed books but also many works copied out in his own hand. Yet Schedel failed to make use of modern scholarship and instead compiled and copied from older historians with the result that his text contributed little to historical knowledge and was soon superseded. It is, however, the innovative integration of woodcut with printed text that makes this book a landmark in the history of printing and a work of visual beauty. It was truly a product of the city of Nuremberg; not only were its author and illustrators citizens, but so also were its patrons, the wealthy Sebald Schreyer and his brother-in-law, Sebastian Kammermaister. In addition, it was printed by the master printer, Anton Koberger, whose printing shop was the largest in Europe and whose agents in all the major cities were well situated to handle the distribution of the fifteen hundred or so copies printed.

Lodovico Guicciardini. Description de tovts les Pais-Bas.
A Anvers: De l'Imprimerie de Christophe Plantin, 1582.

Lodovico Guicciardini was born in 1521 in Florence, the tenth child in a family of twelve. At the age of twenty he was sent by his father to Antwerp to look after the family interests in the Low Countries, the area now known as Belgium, Holland and Luxemburg. He remained there until his death in 1589. An excellent observer, he immersed himself in the life and affairs of his new country and the result was the full and detailed description first published in Italian in 1567.

This French translation by François Belleforest was commissioned by the scholar-printer, Christophe Plantin, and revised and augmented by the author. It is beautifully illustrated with maps of each area and plans of the chief towns, and remains even today a prime source for our knowledge of the Netherlands in the sixteenth century.

Ptolemy. Geografia, cioè, Descrittione vniversale della terra. In Venetia: Appresso Gio. Battista, & Giorgio Galignani fratelli, 1598.

Very little is known about the life of the great second-century astronomer and geographer, Ptolemy of Alexandria, but his conception of the earth as the centre of the universe prevailed for centuries. His Geographia or Cosmographia, a manual of map-making, reached the west at the end of the fourteenth century and was translated from the original Greek into Latin by Emanuel Chrysoloras and his pupil, Jacobus Angelus. Copies circulated widely in manuscript and the text first appeared in print in Vicenza in 1475. The original twenty-seven maps were not included until the Bologna edition of 1477. The maps were wildly inaccurate and Ptolemy's mistaken idea of the extent of the Asiatic continent induced Columbus to sail westwards, while his concept of a great southern continent surrounding the Indian Ocean was not disproved until the voyages of Captain Cook in the 1750's. As new discoveries proved the errors of the ancient maps a demand arose for new ones and gradually more and more modern maps were added in successive editions. Some editions were divided into two parts, the first containing Ptolemy's text and the second the new text and maps.

This Italian translation, from Giovanni Antonio Magini's Latin edition of 1596, is by Leonardo Cernoti, with maps engraved on copper by Girolamo Porro. It is one of the editions divided into two parts, with Ptolemy's maps preceding the new material in the second part.

Anne Jocz

CASE TWO: BAROQUE ROME

Carlo Fontana. Il tempio Vaticano e sue origine. Roma: Nella stamperia di Gio. Francesco Buagni, 1694.

A history of the buildings that occupied the site of St. Peter's Basilica and the Vatican from Roman times to the late seventeenth century. The author, one of the major architects of baroque Rome, worked with Bernini on various projects for St. Peter's and eventually succeeded him in the prestigious position of Architect of St. Peter's. The beautiful full-page and double-page plates for this work were drawn by Fontana himself and engraved by Alessandro Specchi (1668-1729).

The history is divided into several sections, each profusely illustrated with ground plans and elevations. The first section describes the Roman structures which originally occupied the site, followed by the Constantinian basilica, portions of which remained standing until the beginning of the seventeenth century. The renaissance and baroque buildings are then described and shown in great detail, and final sections include a reconstruction of Solomon's Temple, and descriptions of the Pantheon, and the Cathedral at Florence.

A separate section describes the removal of the Egyptian obelisk from south of St. Peter's, where it had been erected in Roman times, to the centre of the Piazza. This was an operation of great complexity, carried out in 1586 by the architect, Domenico Fontana (1543-1607). The plate displayed shows the obelisk being raised in its new location, requiring the effort of eight hundred men, one hundred and forty horses, and forty windlasses. Observers were cordoned off and cautioned on pain of death to be silent while signals were given to the workers with bells and trumpets. This sensational engineering feat established Domenico Fontana's reputation. He was knighted, becoming known as the Cavaliere della Guglia (the Knight of the

Obelisk), and published his own account of the operation in 1590. The placing of the obelisk in its new position had great symbolic significance. After being exorcised and blessed, it was surmounted by a cross, thus proclaiming the triumph of Christianity over the pagan past.

Giovanni Battista Costaguti, the Elder. Architettura della basilica di S. Pietro in Vaticano. Romae: Stamperia della Reverenda Camera Apostolica, 1684.

A collection of plans and elevations illustrating the architectural history of St. Peter's from the old Constantinian basilica to the baroque designs of Carlo Maderno. In 1607 the decision had been taken to pull down the ruins of the old basilica which still formed part of the complex of buildings making up St. Peter's and the Vatican. Carlo Maderno (1556-1629) was then appointed by Pope Paul V to complete the new basilica which had been begun by Bramante and continued by Michelangelo in the previous century. Maderno transformed Michelangelo's Greek cross basilica to a Latin cross cathedral adding a huge nave and creating a long facade to mask the width of the transepts.

The plates for this book were drawn by the architect Martino Ferrabosco (fl. 1613-23), who was associated with Maderno on several projects for the basilica and worked on the rebuilding of portions of the Vatican. Several of the plates show Ferrabosco's own designs, including those for a new entrance, through a campanile, to the Vatican, a project completed in 1618. The plates were ready to 1620 but the book was unfinished at Ferrabosco's death in 1623.

The plates had been commissioned by Giovanni Battista Costaguti, the Elder (fl. 1608-25), who was "maggiordomo" to the Pope and the official responsible for overseeing arrangements for the rebuilding of parts of the Vatican as well as the basilica. Costaguti prepared the text for publication but died in 1625, before the book could appear. It was finally published in 1684 by Giovanni Battista Costaguti, the Younger (1636-1704), and remains an important source documenting the completion of St. Peter's under Paul V, during the years 1607 to 1621.

The plate displayed shows Carlo Maderno's design for the facade of the basilica with towers and domes and other structures projected. The facade had been completed in 1614 but the towers and domes shown on this drawing were never to be built owing to the instability of the foundations.

Giovanni Giacomo de Rossi. Insignivm Romae templorum prospectvs exteriores interioresque a celebrioribvs architectis inventi. [Romae] 1684.

A collection of seventy-two magnificent full-page engraved plates by G.G. de Rossi (fl. 1560-1691) showing exterior and interior elevations, ground plans, and details for many of the baroque churches of Rome as well as for St. Peter's Basilica. A partial list of the churches shown includes S. Andrea al Quirinale, designed by Gianlorenzo Bernini; S. Agnese, S. Carlo alle Quattro Fontane, S. Ivo della Sapienza, the Oratory of S. Filippo Neri, and S. Giovanni in Laterano, all by Francesco Borromini; S. Maria di Montesanto, by Carlo Rainaldi; il Gesù, by Jacopo Barozzi da Vignola; S. Marcello, by Carlo Fontana; S. Marco, by Pietro da Cortona; S. Andrea della Valle and S. Susanna by Carlo Maderno.

The plates in this work were reprinted and republished by G.G. de Rossi's heir, Domenico de Rossi, in his Studio d'architettvra civile (Romae: 1702-21) and have continued to be frequently reproduced in works on baroque architecture down to the present day.

The plate on display shows the interior of S. Carlo alle Quattro Fontane, designed by Borromini. The engraver of this plate, as well as of many in the collection, was Francesco Venturini (1650-1710).

Katharine Martyn

CASES THREE AND FOUR: CLASSICAL ANTIQUITIES IN THE EIGHTEENTH CENTURY

Robert Wood. Les ruines de Palmyre, autrement dite Tedmor, au desert. A Londres: Chez A. Millar, 1753.

The ancient city of Tadmor, later known as Palmyra, is first mentioned in the Bible in 2 Chronicles VIII, 4: "And he [Solomon] built Tadmor in the wilderness." Under the Romans Palmyra became the trading centre of the eastern empire. Later, after Zenobia's revolt against the Romans, it was reduced to ruins by the Emperor Aurelian.

Knowledge of the ruins first reached Europe when some English merchants trading at Aleppo went there in 1678

and 1691. They published an account of their travels and a description of the ruins in the Philosophical Transactions of the Royal Society of London in 1691. This account inspired the journey to Palmyra in March 1751 of the travellers, Robert Wood and James Dawkins, accompanied by the Italian artist and architect, Giovanni Battista Borra. The results of their observations and drawings were published as The ruins of Palmyra, otherwise Tedmor, in the desert. The French translation by Jean-Jacques Barthélemy being exhibited, is an exact duplication of the English. Wood begins with a historical survey of the city, continues with a general view and a geometrical plan and concludes with detailed description of the ruins. Borra's splendid drawings were engraved by a number of artists.

Robert Adam. Rvins of the palace of the Emperor Diocletian at Spalatro in Dalmatia. [London]: Printed for the Avthor, 1764.

"The buildings of the Ancients are in Architecture, what the works of Nature are with respect to the other Arts; they serve as models which we should imitate, and as standards by which we ought to judge." With these words Robert Adam begins the introduction to his pioneer work on the ruins of the Emperor Diocletian's palace at Spalato (modern-day Split in Yugoslavia) in which Diocletian lived from his retirement in 304 to his death in 313. In 1754 Adam visited Italy and spent many months looking at the numerous public buildings left by the Greeks and Romans. Wishing to "add the observation of a private edifice of the Ancients" to his study of their public works, he set sail for Dalmatia, then a Venetian province, and arrived there on July 22nd 1757. He was accompanied by the French architect and painter, Charles-Louis Clérisseau and two draughtsmen. They completed the survey of the palace in five weeks, being spurred on by fear of arrest as spies. This was a real possibility as the Venetian governor was deeply suspicious of their activities and set an officer to watch their every move. The result of the endeavour was published in this splendid book in 1764. It is open at a plan of the site engraved by Edward Rooker, an English engraver and draughtsman who became celebrated for his illustrations of architectural books.

On his return from the Grand Tour, Robert Adam with his youngest brother James set up an office in London and quickly became the leading architect in Britain. Over the next thirty years, until his death in 1792, he revolutionized English domestic architecture,

substituting classical themes for the Palladian style then in vogue. He was a brilliant designer with an enormous capacity for work and no detail was too small to escape his attention. His distinguished career culminated in a funeral in Westminster Abbey.

Scipione Maffei, marchese. Museum Veronense, hoc est, Antiquarum inscriptionum atque anaglyphorum collectio. Veronae: Typis Seminarii, 1749.

Verona, birthplace of the poet Catullus, is noted for its fine Roman remains. Its position at the junction of several roads, its river defences, and its fertile surroundings have all combined at various periods in its history to make it a powerful and rich city. The marchese Scipione Maffei, born there in 1675, became especially interested in its antiquities, sculptures and inscriptions, and founded its museum. This volume transcribes and explains Etruscan, Greek and Latin inscriptions not only from Verona, but also from museums in Rome, Turin and Vienna. It is well illustrated with drawings of sculptures in low relief (anaglyphs) from the collections of the museums. The plates were engraved by Andrea Zucchi and his son and pupil, Francesco.

Paolo Antonio Paoli. Antichità di Pozzuoli = Puteolanae antiquitates. [Napoli, 1786]

The port city of Puteoli, or Pozzuoli, near Naples, was a great commercial centre in Roman times. Because of its secure, natural harbour and its good overland communications system with Rome, it was preferred to Ostia for the landing of more costly and fragile goods. With increasing prosperity came increasingly handsome buildings, including several temples, two amphitheatres, villas and a splendid mole or breakwater that also served as a public promenade. Sulla retired here and Cicero owned a house in the city and a villa nearby. In the fourth and fifth centuries succeeding waves of barbarians reduced the city to ruins and continuous habitation has meant that much of what was left has been either buried or obliterated.

In 1768 Paolo Antonio Paoli published his account of the ruins with the text in Italian and Latin explaining a series of plates engraved by Francesco La Marra, Giovanni Volpato, and others.

Nicolas Ponce. Description des bains de Titus, ou, Collection des peintures trouvées dans les ruines des thermes de cet empereur. A Paris: Chez l'auteur [et] Barbou; a Yverdun, chez le professeur de Félice, 1786

The Baths of Titus, on the Esquiline Hill near the Colosseum in Rome, were built by that Emperor during his short but glorious reign (79-81). The various rooms were richly decorated and testify to the skill of the Roman artists in the first century A.D. Raphael is said to have copied his designs for the Vatican from the frescoes, and several marble columns were taken from the baths and reused in the Church of the Gesù.

Nicolas Ponce, born in 1746, was a distinguished French engraver who also wrote books on art and politics. This volume which reproduces the murals remaining in situ was written in collaboration with Fortuné-Barthélemy de Félice, an Italian who had established a printing-house at Yverdon in Switzerland.

Anne Jocz

CASE FIVE: CEREMONIAL ROME

John Michael Wright. Raggvaglio della solenne comparsa, fatta in Roma gli otto di gennaio MDCLXXXVII, dall'illvstrissimo, et eccellentissimo signor conte di Castelmaine. In Roma: Nella stamperia di Domenico Antonio Ercole [1687]

Anxious to establish good relations with the Papacy, James II, who acceded to the English throne on the death of his brother Charles on February 6, 1685, sent Roger Palmer, Earl of Castlemaine, as his ambassador to Innocent XI.

Castlemaine reached Rome in April 1686 and met privately with the Pope but did not make his formal entrance into the city until January 8, 1687. On that day a magnificent procession of over three hundred elaborately and symbolically decorated coaches wound its way through the streets of Rome to the ambassador's official audience with the Pope. More than a thousand people were feasted at the banquet that followed. Having thus maintained his master's dignity, Castlemaine settled to the business that had taken him to Rome, but his excessive zeal alienated the Pope and his advisors and he was eventually recalled by the King.

John Michael Wright was a leading portrait painter in London who had lived in Italy for some years and who acted as Castlemaine's major-domo during his embassy. His account of Castlemaine's reception in Rome is illustrated with excellent engravings, including some of the coaches and a splendid plate of the banquet.

Carlo d'Aquino. Sacra exequialia in funere Jacobi II. Magnae Britanniae regis. Romae: Typis Barberinis, Excudebat Dominicus Antonius Hercules, 1702.

After being ousted from the British throne by his son-in-law, William of Orange, in 1688, the Catholic James II, with his family and court, took up residence by invitation of Louis XIV at Saint-Germain-en-Laye near Paris. He spent the first years of exile unsuccessfully intriguing to regain his throne, then gradually began to withdraw from the world, spending some time each year at the abbey of La Trappe in Normandy and pinning his hopes of restoration on his son, James. James II died on September 16th, 1701 and was accorded a funeral befitting his rank.

On January 28th, 1702 a memorial service was held in Rome at the church of San Lorenzo in Lucina. The ceremonial surrounding it is described in this volume by the Jesuit priest, Carlo d'Aquino (1654-1737), who also pronounced the funeral oration. The magnificent catafalque was designed by the architect Sebastiano Cipriani and the drawings of it were engraved by Alessandro Specchi.

Parentalia Mariae Clementinae Magn. Britan. Franc., et Hibern. regin. In Roma: Appresso Giovanni Maria Salvioni, 1736.

Maria Clementina, daughter of Prince James Sobieski of Poland, in 1719 married James Stuart known to history as the Old Pretender and to his followers as James III and VIII. Their married life, after the first few years, was not altogether happy. She weakened herself by fasting and penances, and died in Rome in 1735 at the early age of thirty-three. She left two young boys, Charles Edward, later to become Bonnie Prince Charlie, and Henry, who became Cardinal York.

Her funeral, as befitted a de jure Queen of England, was a splendid affair. After lying in state for three days, her body was carried in a magnificent procession to St. Peter's Basilica. Following the Requiem Mass, she was laid to rest in the crypt until such time as

her husband could return as King to England when she would be buried in Westminster Abbey - an event which was never to take place.

This book is the official account of the obsequies, published by order of Pope Clement XII. The text is in both Latin and Italian.

Funerali di Giacomo III, re della Gran Brettagna. In Roma: Per Gioacchino, e Giangiuseppe Salvioni, 1766.

James continued to live in Rome. After the disaster of the '45 he never saw his eldest son again, although the younger remained nearby. His life was spent waiting for a call that never came and in writing letters of advice and fatherly love to Charles Edward. He died on New Year's Day 1766 having been de jour King for sixty-four years.

His funeral was even more magnificent than that of his wife thirty-one years earlier, and he was buried beside her in the crypt of St. Peter's.

The plate of the funeral procession in this official account, published by order of Pope Clement XIII, is extremely similar to that in the Parentalia and was obviously reworked for this volume.

Anne Jocz

CASE SIX: THE ARTS IN SEVENTEENTH-CENTURY FRANCE

Jean Baptiste de Marchault. Éloges et discovrs svr la triomphante réception dv Roy en sa ville de Paris, après la réduction de la Rochelle. Paris: Pierre Rocollet, 1629.

This elaborate and beautiful book describes and illustrates the ceremonial arches and other decorations erected for a procession held in December 1628. The loyal citizens of Paris staged this triumphal entry for King Louis XIII to celebrate the capitulation of the Huguenot city of La Rochelle, which had risen in revolt against the Crown in 1627 and had held out under siege for more than a year before surrendering in October 1628. The author explains the significance of each design, drawing on his knowledge of classical myths, Biblical events, and historical occurrences. Some of

the plates are by Abraham Bosse, one of the foremost engravers of the day.

The engraving on display portrays the arch dedicated to the King's clemency. The design shows the King in his Roman chariot drawn by four white horses, about to receive a laurel wreath from a figure personifying Victory. Before him stand his victorious generals, behind him, prisoners in chains. On both sides of the central tableau are displayed the spoils of war while overhead the goddess Iris holds a rainbow, symbol of God's clemency to man. Two smaller devices give additional representations of Iris while several scenes down the sides of the arch show the olive tree or branch along with other symbols of strength and clemency.

The idea of staging triumphal public entries and processions to celebrate victories in war or to mark special ceremonial occasions predates Roman times. The decorations created for the occasion often took the form of a series of arches. Such arches were frequently temporary structures but some were magnificent permanent creations, bearing on their sides elaborate tableaux showing the deeds of some victorious general or emperor. Arches raised to honour some long forgotten victory can still be seen in many countries that once comprised parts of the Roman Empire. While the arches portrayed in Marchault's book are no longer extant, two others from the seventeenth century are still part of modern Paris: the Porte St. Martin, erected in 1674, and the Porte St. Denis, erected in 1684. The most famous Parisian triumphal arch, the Étoile, dates from 1830.

Abraham Bosse. Representaon de diverses figvres hvmaines, avec leurs mesures prises sur des antiques qui sont de present à Rome. Paris: A. Bosse, 1656.

Abraham Bosse. Traicté des manières de graver en taille dovce svr l'airin. Paris: Chez l'edit Bosse, 1645.

Abraham Bosse spent more than twenty years as an engraver of popular plates of historical events and illustrations for books before publishing his famous Traicté in which he set down all his knowledge of the art of engraving and etching. The Traicté established Bosse's reputation and when he applied to the newly founded Académie royale de peinture et sculpture for permission to teach courses in perspective, his request was granted although, strictly speaking, engravers were outside the mandate of this body. In 1651 the Académie

did him the singular honour of electing him an honorary member with voting privileges, but it was not to be a happy association. Bosse could not accept the Académie's standards. The Académie refused to publish his work. Finally in 1661, after many confrontations, he was ousted. His later years were spent in obscurity, illustrating scientific and religious works. Later centuries were to prize his work, however, and his engravings of middle-class society during the time of Louis XIII are so scrupulously accurate that they are still used today by both social historians and costume designers.

Henri Testelin. Sentimens des plus habiles peintres sur la pratique de la peinture et sculpture. Paris: Chez la veuve Mabre-Cramoisy, 1696.

Henri Testelin (1616-1695), a successful and sought-after portrait painter who became the first Painter to the King and superintendant of the Gobelin tapestry factories, was one of the founders of the French Académie royale de peinture et sculpture, established by Louis XIII in 1648. The Académie had as its mandate the education of painters and sculptors and attempted to effect standardization of styles. The work displayed is a compilation of lectures given by its members in the presence of the King's chief minister, Colbert, and may have been intended as a form of advertisement for the establishment. The double plate displayed illustrates Testelin's concept of how to portray various emotions.

In 1681 Testelin lost his position in the Académie when the Edict of Nantes, which had granted freedom of worship to Huguenots, was revoked. As a Protestant he was ousted from the Académie, dismissed from his other posts, and forced to flee to Holland where he spent the remainder of his life. This work was published posthumously.

Jean Marot. [L'architecture françoise, ou, Recueil des plans, élévations, coupes et profils des églises, palais, hôtels & maisons particulières de Paris. Paris: 17--]

The engravings of Jean Marot and his sons constitute a valuable legacy for students of French architecture. The works known as Le Grand and Le Petit Marot are essential documents for the study of seventeenth-century France. Jean Marot was born in Paris around 1620. He began his career as an architect and was responsible for some major projects in Paris, including

the church of the Feuillantines, the Hôtel de Mortemart and the fountains of the Château de Maisons. Although a Protestant, he was named Architect to the King and made responsible for designing the eastern facade of the Louvre (1664), which unfortunately was never built. He soon became more involved with the theory rather than with the practice of his art, and with his sons Daniel and Jean, began recording the most magnificent edifices in and around Paris. Published in portfolios, issued at irregular intervals, the work that came to be known as "Le Grand Marot" had no real "first edition". Each subscriber kept the engravings that appealed to him and bound them or not, according to his taste. It was not until 1727 that the publisher Mariette attempted some sort of compilation, putting the work out under the title: L'architecture française.

This compilation is open at a plate showing the elaborate fountains designed by Marot himself for the gardens of the Château de Maisons. The castle in the background belonged to the financier René de Mongeuil and was designed by the famous architect, Mansart.

Luba Hussel

CASE SEVEN: THE ARTS IN EIGHTEENTH-CENTURY ENGLAND

Colin Campbell. Vitruvius Britannicus, or, The British architect. London: Sold by the Author, 1717-1771. 5 v.

At the end of 1711 Campbell came to London from his native Scotland, and began collecting drawings and measuring buildings for the plates to volume one of Vitruvius Britannicus, published in the spring of 1715. A compilation of British domestic architecture, Vitruvius Britannicus illustrated the evolution of the English country house from the great palace to the more humble villa, and is evidence of the new national interest in architecture which flourished during the Georgian age. The first volume, appearing the same year as Leoni's edition of Palladio, is the earliest manifestation of the Palladian revival in Britain. The introduction to the volume discusses the precursors of this revival, attaching particular significance to the work of Inigo Jones, who was regarded as the natural successor to Palladio, and the native inspiration for the movement. Campbell was also responsible for volumes two and three, published in 1717 and 1731

respectively. The work was continued much later in the century by John Woolfe and James Gandon.

Leon Battista Alberti. The architecture of Leon Battista Alberti in ten books. Of painting in three books, and Of statuary in one book. Translated into Italian by Cosimo Bartoli and now first into English ... by James Leoni. London: Printed by Thomas Edlin, 1726. 3 v.

At the beginning of the eighteenth century, the Venetian architect Giacomo Leoni was brought over to England by Richard Boyle, the third Earl of Burlington, to assist in the publication of the works of Andrea Palladio in English. First published in 1715, the work was reissued in 1721 and 1725. Settling in England and continuing to work as an architect, Leoni also translated the works of Leon Battista Alberti, originally written in Latin, and published them in three volumes with Cosimo Bartoli's Italian translation. Editions appeared in 1726, 1739, 1751 and 1755.

The three handsome folio volumes contain parallel Italian-English translations of Alberti's seminal writings on architecture, sculpture, and painting. In addition there is a brief biography of Alberti, and several designs of public and private buildings by Leoni himself. Displayed here is the front elevation of a country house, designed by Leoni, and dedicated to his patron Richard Boyle.

Horace Walpole. Aedes Walpolianae, or, A description of the collection of pictures at Houghton-Hall in Norfolk. 2nd edition with additions. London: [R. Dodsley] 1752.

When Sir Robert Walpole was forced into retirement in 1742 he moved most of his pictures from London to the family seat at Houghton Hall in Norfolk. Horace Walpole spent the summer of 1743 at Houghton examining his father's impressive collection. The description of the paintings, which include many by van Dyck, Rubens, and Titian, were published as Aedes Walpolianae in 1747, the first book written by an Englishman on a private English collection of paintings. The title is derived from such famous Italian collections as the "Aedes Barberinae". The title page of the first edition bears the date 1747, though delays in the press held up publication until 1748. The one hundred copies printed are full of typographical errors, which Walpole himself corrected by hand before giving away virtually the entire edition to friends. The second edition,

enlarged and corrected, was published by Robert Dodsley on March 10, 1752.

The frontispiece to the work is a portrait of Sir Robert, to whom Walpole dedicated the volume. The dedication is dated 24 August 1743, but as Sir Robert died in March 1745, he never saw the completed volume. The work also includes an introduction in which Walpole discusses the merits of various schools of painting, and concludes with "A sermon on painting", written by Walpole for his father, and preached by his chaplain at Houghton. Also included is a poem by John Whalley entitled "A journey to Houghton".

Horace Walpole. Anecdotes of painting in England.

Strawberry Hill: Printed by Thomas Farmer, published by Horace Walpole, 1762-1771. 4 v.

When the engraver George Vertue died in 1756, the extensive notebooks in which he had set down all the information he could collect on English artists, were purchased from his widow by Horace Walpole. Over the next few years Walpole put the haphazard notes in order, verified references, and added notes and observations of his own. The result of this great editorial undertaking were the four volumes of Anecdotes of painting in England, published between 1762 and 1771. The printing of the volumes at Walpole's private press at Strawberry Hill in London was beset with many problems. Walpole complained about his printers and their indifferent work. Indeed, his first printer, Thomas Farmer, whose name appears in the imprint of the first two volumes, ran away during printing without completing the whole press run. Yet despite the setbacks, Anecdotes of painting in England on publication immediately became the chief authority for information on English art before 1750. The one thousand copies printed were instant best-sellers, the price being forced up by profiteering booksellers, much to Walpole's annoyance. Indeed, when Walpole received a request from the King of Poland for a copy of his work in 1792, he was obliged to pay thirteen guineas for a second-hand set, as compared to the original selling price of thirty shillings.

The "anecdotes" of the title is used in its original sense of "secret or hitherto unpublished narratives or details of history" (OED). The work provides a

comprehensive history of English art, including painting, architecture, sculpture, engraving, medals, enamels, and miniatures, from the earliest times to the accession of George III. A supplemental volume entitled A Catalogue of engravers, who have been born, or resided in England was published in 1763.

The copy of Anecdotes of painting displayed here is sumptuously bound in blue morocco, with silk doublures, by the fine binding company of Hardy-Mennil of Paris, for Andre-Prosper-Victor Masséna, Duke of Rivoli, Prince of Essling (1829-1899), a member of an eminent family of bibliophiles.

Philip Oldfield

CASE EIGHT: EIGHTEENTH-CENTURY ENGLISH LITERATURE

James Bramston. The art of politicks, in imitation of Horace's Art of poetry. London: Printed for Lawton Gilliver, 1729.

William King. The art of cookery, in imitation of Horace's Art of poetry. London: Printed for Bernard Lintott [1708]

The influence of Horace on late seventeenth- and early eighteenth-century English poetry is attested to by the abundance of translations, paraphrases and imitations of Horace, as well as the fashion of drawing mottoes from Horace's odes, satires and epistles. Horace's most influential work, however, was his *Ars poetica*, which besides providing the theoretical basis of classical composition and versification, also inspired a number of parodies whose primary intention was satirical or polemical.

James Bramston's The art of politicks, as the title indicates, is a political satire directed against the government of the day. The frontispiece to the poem depicts the Prime Minister, Sir Robert Walpole, with

"A Gelding's Mane, and Feathers of
Maccaw, A Lady's Bosom, and a Tail of
Cod."

The thrust of William King's The art of cookery is polemical. The poem is to be seen against the background of the Boyle-Bentley controversy between the

representatives of the new science, the so-called "virtuosi", embodied in the Royal Society, and those of neoclassicism, the poets. In his poem King takes issue with one such "virtuoso", Martin Lister, whose treatise on food had given the poet cause for offence.

Isaac Hawkins Browne. A pipe of tobacco, in imitation of six several authors. 4th edition, with notes. London: Printed for W. Bickerton, 1744.

Browne's collection of poetry, devoted to the theme of tobacco, was extremely popular in its time. It was first published in 1736 and went through several editions in the following few years. The poems are parodies written in imitation of six popular contemporary poets: Colley Cibber, Ambrose Phillips, James Thomson, Edward Young, Alexander Pope and Jonathan Swift.

The copy of the fourth edition on display is a fine example of a "Grangerized" book, so called after the fashion, popularized by James Granger (1723-1776) in his Biographical history of England (London, 1769-1774), of extra-illustrating books with prints, engravings, and other illustrative matter, usually taken from other books, and interleaved with the original sheets, which are frequently mounted on larger sheets, as in the example here.

Matthew Prior. Poems on several occasions. London: Printed for Jacob Tonson, and John Barber, 1718.

In 1715 Prior, a Tory diplomat, was recalled from France, impeached and imprisoned by the new Whig government for his part in the secret negotiations leading up to the Treaty of Utrecht. On his release from imprisonment in 1717, his political and literary friends - Lord Bathurst, Lord Harley, Pope, Gay, Arbuthnot, and Swift - undertook a deluxe subscription edition of his works, the proceeds from which were to help Prior over his financial difficulties. Subscribers were obliged to submit one guinea before publication, another guinea to be paid on receipt of the finished work. The list of subscribers, included in the volume, contains the names of 1445 persons from the social and literary elite of the period. Publication was entrusted to the great London bookseller Jacob Tonson, ironically a prominent Whig, but a person with experience in this kind of venture. Prior originally wanted the poems printed on vellum, but finally agreed with Tonson that the edition be printed on "paper imperial and the largest in England".

The impressive volume, measuring thirty-six inches by twelve, and weighing nine to ten pounds, is a fine example of early eighteenth-century typography. It was also a great financial success, earning for its author a reputed four thousand guineas.

John Gay. Poems on several occasions. London: Printed for Jacob Tonson and Bernard Lintot, 1720.

The success of the subscription edition of Prior's Poems on several occasions, a project in which Gay had been instrumental, persuaded Gay to undertake a subscription edition of his own poems. Again, Tonson was chosen as publisher. Although publication through subscription was not entirely new, the publication of Prior, Gay, and most notably Pope's translations of Homer by these means during the second decade of the eighteenth century, marked a milestone in literary and publishing history; for this method of publishing established a direct link between the author and his reading public and eliminated the dependence on a literary patron.

Like Pope's Homer (but unlike Prior's Poems), Gay's Poems on several occasions is printed in quarto, marking a new departure for deluxe editions, traditionally printed in folio. Gay made approximately one thousand guineas from the venture, which he immediately invested in stock of the ill-fated South Sea Company, losing heavily when the market crashed in August 1720.

On display is a copy once belonging to the Earl of Pembroke, one of the original subscribers.

Thomas Gray. Designs by Mr. R. Bentley for six poems by Mr. Gray. London: Printed for R. Dodsley, 1753.

The idea of publishing six of Gray's odes, accompanied by illustrations designed by Richard Bentley junior, son of the famous classicist and professor of Trinity College Cambridge, came from Horace Walpole, who had been responsible for the publication of Gray's celebrated Elegy wrote in an English church yard in 1751. Bentley's designs, engraved by Johann Sebastian Müller and Charles Grignion, include a frontispiece to each poem, head- and tail-pieces, and initial letters. The illustrations are full of private jokes and allusions. In the title-page vignette Bentley depicts himself as a monkey seated at an easel beneath a withered tree, drawing a portrait of the nude figure of Apollo, representing Gray, reclining beneath the shade of a laurel, lyre in hand; the twin peaks of Parnassus

rise in the background. The curious wording of the title was insisted upon by Gray, who explained that his poems were "only subordinate and explanatory to the drawings". The publisher of the book, Robert Dodsley, made a good part of his fortune from publishing Gray, who held the rather quaint notion that it was beneath the dignity of a gentleman to accept money for his writings from a bookseller.

James Macpherson. Fingal: an ancient epic poem. London: Printed for T. Becket and P.A. De Hondt, 1762.

Fingal, the second of Macpherson's famous Ossian "translations" from ancient Gaelic poetry, followed on the success of his Fragments of ancient poetry, published in 1760. In the Preface, Macpherson relates the circumstances which led to the publication of the work, and acknowledges the assistance of "several gentlemen in the Highlands and isles", and also the "generosity of a certain noble person", probably Horace Walpole, who advised Macpherson over the publication of the work. Most readers of the day believed the poems to be genuine relics from a distant Caledonian past, though in fact they were Macpherson's own ingenious creations.

In Macpherson's version of the epic, the Irish folk hero Finn (Fionn), the son of Ossian, is made into a Scot, Fingal, who crosses to Ireland to defeat the marauding King Swaran from Scandinavia. The epic of Fingal was continued in Temora, published in 1763. Both works were republished in 1765, together with Fragments of ancient poetry, under the title The works of Ossian.

Philip Oldfield

EAST READING ROOM

CASE ONE: THE GRAND TOUR

Giovanni Torriano. Della lingua Toscana-Romana; or, An introduction to the Italian tongue. London: Printed for J. Martin and J. Allestrye, 1657.

Torriano designed this practical text book especially for the English traveller to Italy. In the

introduction he explains that readers of his earlier text, The Italian tutor (1640), had found the traditional grammatical approach "Pedantical and School-boy-like" and so he has aimed "to insinuate the language, by concealing the tearms of Grammar". He has also included a final section of "dialogues most useful for such as desire the speaking part and intend to travel into Italy and the Levant". The spirited dialogues include conversations with a household servant, shop clerk, barber, banker, physician, and, appropriate for those on the Grand Tour, with a music master, a Picture-drawer, an antiquary, an Italian language master, and a bookseller. In addition, the traveller is shown how to ask directions, take a room at an inn, order a meal, and converse courteously with an Italian gentleman on various social occasions.

François Maximilian Mission. A new voyage to Italy ... Together with useful instructions for those who shall travel thither. London: R. Bentley [et al.] 1695.

The author was a French Protestant who fled to England in 1685, after the revocation of the Edict of Nantes. He became tutor to Charles Butler, the future Earl of Arran, and made the Grand Tour with his pupil in 1687 and 1688, travelling to Italy via Germany and Switzerland. His account of the journey, dedicated to his former student, was published in French in 1691 and translated into English in 1695. It became the standard guide book for travellers to Italy throughout the first half of the eighteenth century and was highly praised by Joseph Addison in the preface to his own book on Italy.

The appendix contains extremely practical information for prospective travellers. Mission quotes rates for conveyances, describes routes between cities and the chief sights along the way, recommends specific lodgings, suggests carrying letters of introduction and a "pass-port", which he admits is not strictly necessary but might, on some occasion, procure respect, and advises on the choice and payment of servants. He cautions against carrying "a load of Money" or showing one's jewels in an inn, and suggests taking "some Iron Machine to shut [the] Door on the inside" as many rooms will lack locks or bolts. The traveller should also carry "geographical Charts" and a variety of instruments by which he can take exact measurements. Mission's traveller is no idle sightseer but an industrious student who "ought to take a particular view of everything that is remarkable and set down all he sees in his Journal ... he ought always to carry a

notebook about him and every Evening to examine and transcribe the Observations of the Day".

Joseph Addison. Remarks on several parts of Italy, &c. in the years 1701, 1702, 1703. Second edition. London: Printed for J. Tonson, 1708.

Addison embarked on his Grand Tour at the age of twenty-seven, already a distinguished classical scholar and a Fellow of Magdalen's. He hoped to combine a diplomatic career with that of a man of letters and intended to qualify himself for the former by foreign travel. He arrived in Paris in 1699 but retreated almost immediately to Blois where he spent most of the next year studying the French Language. He then returned to the capital where he was now able, as he had hoped, to converse with the literati. In December of 1700 he left France for a tour of Italy, accompanied by two young pupils, sent to him by his patron, Lord Halifax. He spent the following year in Italy, returning to Geneva late in 1701 and remaining there until the next summer when he moved to Vienna. He passed the winter of 1702-3 in Hamburg, toured Holland, and returned to England in the fall of 1703. His account of his travels, however, is focused on Italy and his descriptions of both landscapes and classical antiquities show a new sensibility which would become typical of the eighteenth-century traveller.

"I have taken care particularly to consider the several Passages of the Ancient Poets, which have any Relation to the places or Curiosities that I met with: For before I entered on my Voyage I took care to refresh memory among the Classic Authors ... I must confess it was not one of the least Entertainments that I met with in Travelling, to examine these several Descriptions, as it were, upon the Spot, and to compare the Natural Face of the Country with the Landships that the Poets have given us of it." (Preface)

Edward Wright. Some observations made in travelling through France, Italy, &c. London: Printed for Tho. Ward and E. Wicksteed, 1730.

In March of 1720 Edward Wright set out for France with the young George Parker, later Earl of Macclesfield, in his care. Their tour followed what had become the traditional itinerary, beginning with a visit to Paris.

The travellers took ship at Marseilles for Genoa and toured northern Italy en route to Venice, where they enjoyed the carnival. Later they ventured south to Naples and climbed partway up Mount Vesuvius. They spent several months in Rome, where they observed the ceremonies attendant upon choosing a new Pope, and then went on to Florence. Moving north again they passed through the Tyrolean Alps and toured Germany and Holland before returning to England. Much of the book is devoted to lengthy descriptions of the painting and sculpture viewed, the author claiming to have witnessed a great increase of interest in art collecting in the decade that followed his tour. The book is illustrated with forty-two plates, engraved from drawings made on the spot by Wright himself. Wright's young companion, to whom the book is dedicated, went on to become a celebrated astronomer and President of the Royal Society in his later years.

Tobias George Smollett. Travels through France and Italy.
London: Printed for R. Baldwin, 1766.

Unlike the young travellers who sought to finish their education abroad, Smollett travelled for his health. In 1763, middle aged, over worked, harrassed by debt, attacked by critics, and grief stricken at the death of his young daughter, he left England for France. Hoping to recover his health and spirits in a warmer climate, he settled with his family in Nice, after first visiting Boulogne, Paris, Lyons, and Montpellier. He remained in Nice for much of the next year and a half, and was one of the first to appreciate the mild, healthful climate of the French Riviera. He was less appreciative of French people, complaining that "one would imagine the French were still at war with the English for they pillage them without mercy". In May of 1764 he sailed with his wife to Genoa, visited Florence, Rome and other Italian cities, and returned to spend the winter at Nice, with his health and spirits revived despite the rigours of his travels. In the following spring he travelled more extensively in France before sailing to England in June 1765.

Smollett did not travel with the enthusiastic spirit of youth, but with a satirical eye and a jaundiced view. His observations were acute, but acerbic, and his Protestant bias made him critical of many customs of Catholic France and Italy. Throughout his account of his travels he seems convinced of the superiority of English people and society to those encountered in either France or Italy.

Smollett's book is cast in the form of letters, supposedly written to various friends in England, a favourite device for travel literature. The final section contains his daily register of the weather observed during his stay at Nice.

Henry Swinburne. Travels through Spain in the years 1775 and 1776. London: P. Elmsly, 1779.

Swinburne had made the Grand Tour to Italy as a young man of twenty in 1763. After marrying and living in England for several years he decided to settle abroad and moved with his family to Bordeaux where he lived for a year. In 1775, having "an earnest desire of pursuing a track almost untrodden by travellers", he set off for Spain, accompanied by Sir Thomas Gascoigne. Spain had rarely been visited by English tourists up to this time and had never been considered part of the Grand Tour itinerary. Little was known of its cities and remarkable monuments and antiquities. In the preface to his book Swinburne set out the aim of his tour:

"In my plan of enquiry, and exact investigation of the soil, cultivation, government, commerce, and manners of that kingdom were to be the prime object; but what I was more confident of my strength in, and what I own I found more suitable to my inclinations, was the study of its antiquities, especially the Moorish."

His travels took him first to Barcelona, then through Catalonia and on to Valencia, Cartagena, Grenada, where he delighted in the Alhambra, Cadiz, Seville, Cordova, Toledo, Madrid, Segovia, and back to Bayonne where he rejoined his family in 1776.

Swinburne's account of his travels took the popular form of letters written to friends in England. These were edited for publication by Dr. Samuel Henley, antiquarian and classical scholar, to whom the original letters may have been sent. Much enhanced by Swinburne's own accurate and accomplished drawings, made on the spot, this was the first book to make known to the English traveller the antiquities of Spain.

Hester Lynch Piozzi. Observations and reflections made in the course of a journey through France, Italy, and Germany. London: A. Strahan & T. Cadell, 1789.

In July of 1784 Hester Thrale scandalized all of London society, including her dear friend Dr. Johnson, by marrying Gabriel Piozzi, an Italian musician whom she had previously employed to teach her daughter. To escape the general censure, the Piozzis left England in September 1784, to travel on the Continent, first touring France and then spending the winter in Milan. Mrs. Piozzi's impressions of France were somewhat unfavourable, but her observations on her subsequent travels through Italy and lengthy visits to Rome and Naples were enthusiastic. She enjoyed taking part in Italian society, and delighted in her husband's successful recitals, but she also tried to understand the social conditions in her husband's country and describe them sympathetically to her countrymen. After a tour of Austria and Germany in the fall of 1786, the Piozzis returned to London in March 1787.

Mrs. Piozzi scorned the epistolary mode as artificial and wrote her account as a journal, using deliberately colloquial language and a conversational style, for which she was much criticized at the time. Her book remains vivid and entertaining, as well as frequently illuminating, and her popular, lively style seems a virtue to modern eyes.

Thomas Thornton. A sporting tour through various parts of France, in the year 1802. London: Printed by James Cundee for Longman, Hurst, Rees and Orme, and C. Chapple, 1806.

Colonel Thomas Thornton of Yorkshire, a celebrated sportsman who had been instrumental in reviving falconry in Britain and had already published an account of a sporting tour of Scotland, travelled to France with his wife in 1802 with the intention of purchasing an estate there. The unsettled political conditions and the obvious imminence of war frustrated the scheme, but Thornton was able to join several French hunting parties and to draw comparisons between the sporting opportunities afforded by France and England. His book, cast in the form of letters to the Earl of Darlington, described the "Sporting Establishments, Mode of Hunting and other field-amusements" of France together with a separate section on wolf-hunting. In addition he included his observations on "the Arts, Sciences, Agriculture, Husbandry, and Commerce" of France and "Strictures on the customs and manners of the French people".

The work is profusely illustrated with aquatints and engravings, most of them after drawings by the British artist, Joshua Bryant, who had accompanied Thornton on his travels.

Katharine Martyn

CASE TWO: GILBERT BAGNANI, 1900-1985

In this case are included a selection of Gilbert Bagnani's numerous publications to show the wide range of his interests and knowledge. Additional memorabilia include photographs of the Bagnanis' library at their country home, Vogrie, and memorials by friends after his death.

"Hellenistic sculpture from Cyrene." Reprinted from the Journal of Hellenic Studies, vol. 41, 1921.

One of Gilbert Bagnani's first publications. He was twenty-one, had just graduated from the University of Rome, and was a Fellow of the Italian School of Archaeology in Athens.

The Knights of St. John in Rhodes and Asia Minor. [London: Central Asian Society, 1922]

A lecture delivered to the Central Asian Society, Oct. 31, 1922. The lecture was a description of the antiquities of Rhodes and an appeal for funds to aid in the restoration of the Castle of Budrum, severely damaged by bombardment during the first war.

"At the present moment, when many believe that the future of the world lies in some form of Internationalism, it may not be useless to study the history and the ideals of the mediaeval International ... It should be remembered to the honour of the Order of St. John that it tried to carry out an international ideal."

The Roman Campagna and its treasures. London: Methuen, 1929.

Dedicated to S.H., the author's future wife, Stewart Houston, who accompanied him on many expeditions through the Campagna.

"The charm of the Campagna must be felt, for it cannot be described: it produces an intoxication of the spirit as potent as that of its own wine. The greatest and most human pleasures are those that we can share with our friends, and we can share the joy of the Campagna not only with our contemporaries but also with our ancestors. We may go and hear Horace recite his latest poem to Augustus, or take part in the discussions at Cicero's villa at Tusculum. As I write these lines, hills and plain are all covered with snow, and I think of that winter twenty centuries ago when, like to-day, 'nec jam sustineant onus silvae laborantes geluque flumina constiterint acuto'." (Preface)

Rome and the Papacy; an essay on the relations between Church and state. London: Methuen, 1929.

"It is hardly necessary to remind the reader that on the one hand I write as a convinced Catholic, on the other as an historian and not as a theologian or an apologist. It is possible to limit oneself to the facts of history without forgetting to admire and adore that Divinity whose influence can be traced throughout the whole course of human events." (Preface)

The Pantheon: concrete in ancient Rome. By Dr. Gilberto Bagnani, archeologist, Rome. New York: Atlas Portland Cement Co., 1929.

This booklet was commissioned by the Vice President of the Atlas Portland Cement Company who had been much struck with the architecture and construction of the Pantheon and felt a description of its building construction would interest contemporary architects and builders.

"Il naufragio del 'Naufrago' e il valore del geroglifico
°p°." Reprinted from Aegyptus; rivista di egittologia
e di papirologia, anno 12, fasc. 4, ott.-dic. 1932.

Tesori del Santuario di Thoth e la storia di Dzedi.
Venezia: Carlo Ferrari, 1933.

La novella mitologica nella letteratura egiziana. Venezia:
Carlo Ferrari, 1934.

La spedizione di Sesostri e la fuga di Sinuhe. Venezia:
Carlo Ferrari, 1933.

"Il primo intendente del Palazzo, Imenhotpe, detto Huy."
Reprinted from Aegyptus; rivista italiana di
egittologia e di papirologia, anno 14, fasc. 1, genn.-
mar. 1934.

Gilbert Bagnani served as Field Director with the Royal
Archaeological Mission to Egypt from 1930 to 1937.
These offprints give ample evidence of his scholarship
in the field of Egyptology.

Gli scavi di Tebtunis. Roma: Libreria dello stato, 1933.

"Gli scavi di Tetbunis." Reprinted from Aegyptus; rivista
italiana di egittologia e di papirologia, anno 14,
fasc. 1, genn.-mar. 1935.

Two offprints describing the excavations which Gilbert
Bagnani directed between 1930 and 1936 at the site of
the ancient town of Tebtynis in the Fayûm district of
Egypt.

"The great Egyptian crocodile mystery." Reprinted from
Archaeology, vol. 5, no. 2, Summer 1952.

"At Tebtynis ... there still exists a
vast crocodile cemetery that is one of
the curiosities of this important site
... Occasionally the embalmers of these
crocodiles used long sheets of old
papyrus documents to wrap around the
head of the animal in order to get a
better surface for bandaging, an
admirable way of getting rid of old
files. It was therefore necessary to

unwrap the large mummies on the chance that they might contain documents. When we started to unwrap the brutes it became only too obvious that the embalmers knew their business, if, indeed, the preservation of the carcass was their aim. Not to put too fine a point on it, they stank to high heaven."

"And passing rich ...". Reprinted from Studies in honour of Gilbert Norwood. Toronto: University of Toronto Press, 1952.

An essay on Petronius.

"His art is not satire, it is not caricature, but that tolerant, sympathetic yet almost clinical dissection of l'homme moyen sensuel, which will be first equalled but not surpassed, in Fielding's Tom Jones."

Arbiter of elegance; a study of the life & works of C. Petronius. Toronto: University of Toronto Press, 1954.

The fruit of Gilbert Bagnani's extensive research on the life, times and writings of Petronius Arbiter, these essays were "an attempt to answer the questions: When was the Satiricon written? By Whom? Why? And, perhaps most important of all, what was the author like?" (Introduction)

As a result of his continuing interest in Petronius, Gilbert Bagnani formed an outstanding collection of editions of his works and related texts. In 1960 he donated this collection to the newly established Rare Book Room of the University of Toronto Library and continued to add to it over the next few years.

"Latin epigraphy and the new Album of dated Latin inscriptions." Contained in the Phoenix; the journal of the Classical Association of Canada, vol. 13, no. 1, Spring 1959.

"On fakes and forgeries." Reprinted from the Phoenix; the journal of the Classical Association of Canada, vol. 14, no. 4, 1960.

Two of the many articles which Gilbert Bagnani contributed to the Phoenix from its founding in 1946 until his retirement from the University of Toronto in 1965.

The Mediterranean world; papers presented in honour of Gilbert Bagnani, D. Litt., F.R.S.C., LL.D.
Peterborough, Ont.: Trent University, 1976.

The Symposium at which these papers were delivered was held on the occasion of Bagnani's retirement from Trent University where he had taught since 1965.

E.T. Salmon. "Gilbert Bagnani 1900-1985." Reprinted from the Proceedings of the Royal Society of Canada, series 4, vol 23, 1985.

Leonard Woodbury. Gentleman-Scholar; a memoir of Gilbert Bagnani. Toronto: 1985.

Katharine Martyn

WEST READING ROOM

CASE ONE: EGYPT

Claude Etienne Savary. Letters on Egypt. 2nd ed. London: Printed for G.G.J. and J. Robinson, 1787.

A translation of Lettres sur l'Égypte originally published 1785-1786. The letters are addressed to M. Le Monnier, physician to the King of France. The work is particularly important because Savary used scarce and hitherto unknown Arabic writers for his source material. He also described Upper Egypt as though he had visited it, although he never did.

Constantin François Chasseboeuf Volney, comte de. Voyage en Syrie et Egypte, pendant les années 1783, 1784 et 1785. 2nd éd., rev. et. corr. Paris: Desenne, Volland, 1787.

Volney lived for three years in Syria and Egypt, during which time he learned to speak Arabic. He does not dwell on the past glories of the ancient civilization but rather gives an eye-witness account of the current political, social and economic conditions. He believes that: "L'observateur peut bien mieux que l'Ecrivain posthume saisir l'ensemble des faits, démêler leurs rapports, se rendre compte des causes; en un mot, analyser le jeu compliqué de toute la machine politique. En exposant, avec l'état du pays, les circonstances d'administration que l'accompagnent le récit du voyageur devient une indication des mobiles de grandeur ou de décadence, un moyen l'apprécier le terme actuel de tout Empire." (v. 2, p. 457).

Henry Light. Travels in Egypt, Nubia, Holy Land, Mount Libanon and Cyprus in the year 1814. London: Printed for Rodwell and Martin, 1818.

Both the text and illustrations are by the author. "The description given in this work claims no other merit than fidelity. The remarks on the antiquities were not trusted to memory but committed to paper on the spot." (Pref. p. xv). This was considered to be a valuable nineteenth-century addition to the works already published on Egypt and Nubia.

Giovanni Battista Belzoni. Narrative of the operations and recent discoveries within the pyramids, temples, tombs and excavations in Egypt and Nubia. London: J. Murray, 1820.

Belzoni was born in Padua in 1778. He was educated for monastic orders but also studied hydraulics at Rome. In 1803, he went to England to seek his fortune. Being of amazon proportions, he first earned his living in England by exhibiting feats of strength on the streets and at the fairs in London. He also acted the rôles of Apollo and Hercules at Astley's Royal Amphitheatre. Later he turned to more scientific pursuits and invented some improvements in water engines which he exhibited throughout England. In 1815 Belzoni went to Egypt where he was to immortalize his name by some of the earliest and most important discoveries of the nineteenth century. He excavated for the first time the tomb of Rameses II in 1817 at Abu-Simbel, continued to explore at Karnak, crossed over to the Valley of the Tombs of the Kings in the Libyan mountains and opened

the tomb of Seti I which is still known today as Belzoni's tomb. He then discovered the entrance to the second pyramid of Gizeh and he identified the ruins of Berenice. This work is the first contribution to English research in Egypt and was received with great interest. Three editions were published before 1882 and the work was reprinted in Brussels in 1835.

Domenico Valeriani. Atlante del basso ed alto Egitto. Illustrato dal Prof. Domenico Valeriani ... diretta da Girolamo Segato. Firenze: Nello Stabilimento posto nei fondacci di S. Spirito, 1835-1836.

Girolamo Segato was an explorer and a scientist who made a number of trips to Egypt between 1818 and 1821. He intended to write a major work about his travels but died in 1836 without completing it. The Atlante del basso ed alto Egitto was a volume of magnificent drawings by Valeriani which was to complement the text.

The hand-coloured illustration shown here is a reproduction of the paintings on the interior walls of the pyramid of Abusir.

Margery Pearson

CASE TWO: MOUNT VESUVIUS AND POMPEII

Sir William Hamilton. Observations on Mount Vesuvius, Mount Etna, and other volcanos: in a series of letters addressed to the Royal Society. New edition. London: Printed for T. Cadell, 1774.

Excavations at Pompeii were begun systemically in 1763, the year before Sir William Hamilton (1730-1803) went to the Court at Naples as British Envoy Extraordinary. He described his observations on the excavations at Pompeii and Herculaneum in letters to the Society of Antiquaries in London and to his friends in England and Scotland. In 1765 Vesuvius showed signs of activity which Hamilton noted in his letters. His detailed descriptions of its violent eruption in 1767 are also found in this book. First published in 1772, two new editions appeared in 1773 and 1774, and a French translation in 1781, an Italian translation in 1783, and a German translation in 1786. Hamilton's eyewitness accounts and studies of Mount Vesuvius and Mount Etna are still an important source for the study of volcanoes.

Paolo Fumagalli. Pompeia; trattato pittorico, storico e geometrico. Opera disegnata negli anni 1824 al 1827.
Firenze: A spese dell'autore [183-]

Political unrest in Naples caused systematic excavations to be discontinued until the first half of the nineteenth century. Many books, reports and studies on the excavations were then published and eagerly read. In 1825, the Revue encyclopédique, in three different months, reported on the excavations at Pompeii and announced books to be published. "Les fouilles de Pompeii interrompues lors des troubles civils à Naples, ont depuis été recommencées avec un grand succès." The text of Pompeia by Fumagalli has a similar enthusiastic style. This book of his engravings with text in Italian and French was published about 1829. The text in two parts gives a brief history of Pompeii and its destruction in 79 A.D., and clear concise descriptions for each plate.

Antonio Niccolini. Fouilles de Pompei; monuments choisis.
Naples: A. Niccolini [189-]

Antonio Niccolini (1772-1850) was best known as a theatrical architect and designer. One of the plays for which he designed the sets was L'ultimo giorno di Pompei, by Giovanni Pacini (Andrea Leone Tottola), presented at Teatro San Carlo, in Naples in 1825. The coloured lithographic plates in Fouilles de Pompeii which were designed by him, but printed and coloured mainly by his sons or pupils, illustrate some of the wall paintings and interiors of rooms found during excavations at Pompeii. The flatness of the image and attention to detail suggest a set design. The text for this book is in three parts: the history of Pompeii, a descriptive plan of the city with notes about its buildings, and the art of Pompeii.

Edna Hajnal

Exhibition Co-ordinator: K. Martyn.

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Les ruines de Palmyre (Londres: 1753) Plate XXI.

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